



FUSION! — Convention '92 is Enjoyable, Educational

Some of the finest theatre for young audiences ever brought together in Kansas, the debut of the long-awaited collection of plays by Kansas Playwrights, and an outstanding keynote address by one of the founders of AKT were only a few of the highlights of **FUSION!**, the 1992 AKT convention held at the Lawrence Holidome, March 5-8. Topics covering all areas of theatre, from directing to marketing, from theatre in education to new advances in technical theatres were also covered in the myriad workshops which completed the convention program.

Drawing most of the attention of the nearly 65 members who attended the convention were the performances by some of the best children's theatre companies in this region, invited by convention chair **Ric Averill**. Included among these were *Scrapbooks* (Lawrence High School Theatre), *The World of Missing Persons* (Pioneer Trail Junior High, Olathe), *Crying to Laugh* (KU Theatre for Young People), *Goldilocks* (Theatre for Young America, Overland Park), *I Married Adventure* (Seem-To-Be Players, Lawrence),

Sleeping Beauty (Wichita Children's Theatre), *Shakespeare in Action* (Theatre Works USA, New York City), *Ichabod* (Nebraska Theatre Caravan, Omaha) and *Tallest of Tales* (Illustrated Theatre Company, Chicago/Denver).

Commenting on the performances and directing discussions concerning the works were Pamela Sterling, artistic director, Honolulu Theatre for Youth and a playwright (her piece, *Scrapbooks*, was presented by Lawrence High School Thursday evening); Eleanor Brodie Jones, director, Nebraska Theatre Caravan; and Max Bush, a playwright from Michigan.

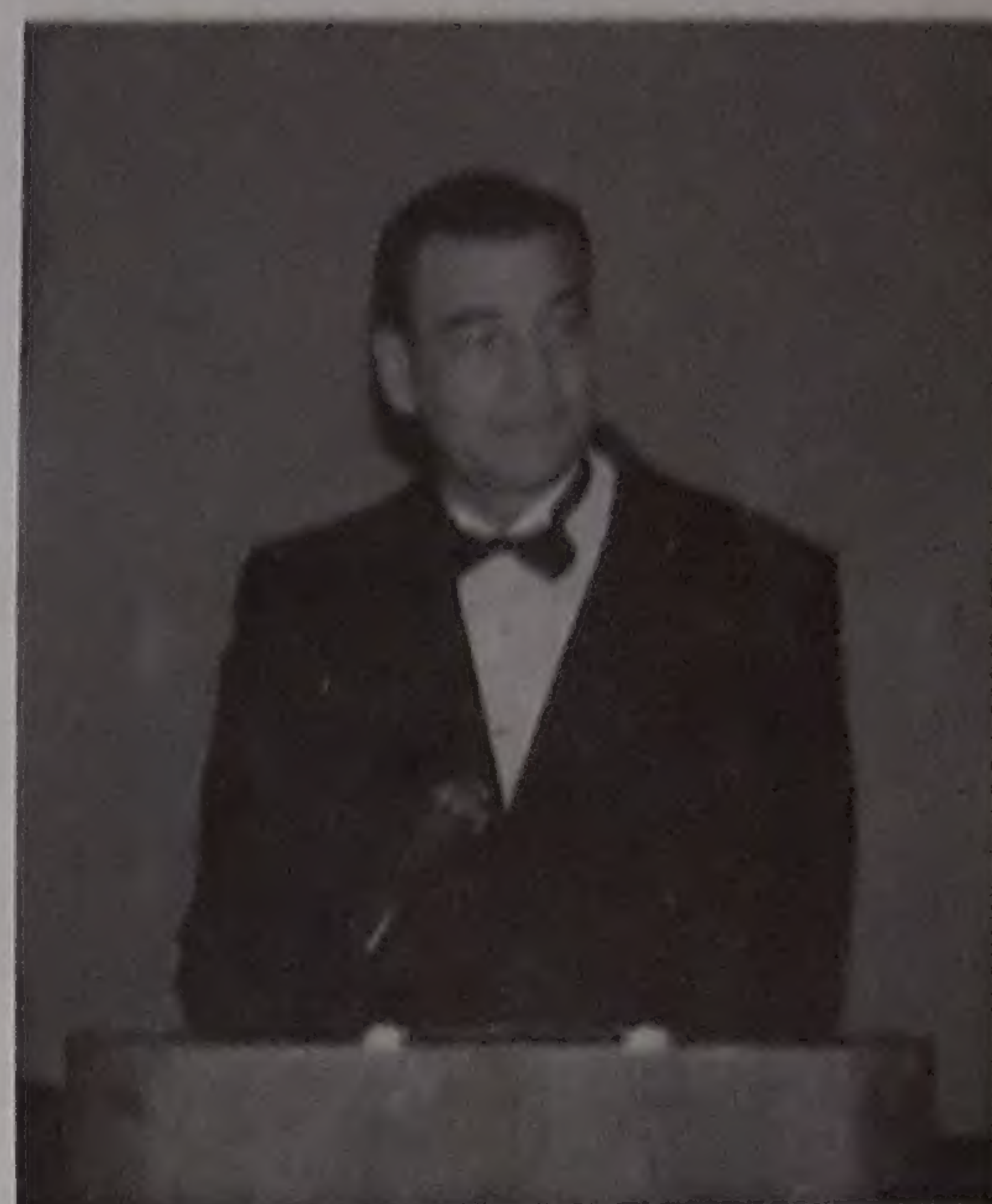
A new addition to the festivities this year was a formal black tie banquet and dance Saturday evening. Keynote speaker was Jed Davis, professor emeritus at the **University of Kansas** and one of the founders of AKT. (*Text of Dr. Davis speech may be found on page 2.*) The address added a touch of class to the banquet and the attendant presentation of major awards.

William Kuhlke, professor of theatre at KU and a longtime AKT member was elected to membership in the "Kansas Theatre Hall of Fame." (*Text of Dr. Kuhlke's remarks may be found on page 3.*)

"Outstanding Achievement in Theatre" Awards went to Marian Cook of Concordia and John L. Gronbeck-Tedesco of Lawrence. **Theatre for Young America** of Overland Park and **Andover Community Theatre** each received an "Award of Merit," and "Steven B. Cathey Awards" were presented to **Bob Lawson** and the Woodley Press, as well as to Hallmark Cards. Another innovation — a dance to the music of Chuck Berg — followed.

Earlier, Friday evening at dinner, attendees enjoyed an address by special guest speaker Carole Sullivan, director of the Kennedy Center Theatre for Young People. Awards for secondary school teachers and administrators followed. Included among these cited for excellence in and support of theatre in education were one administrator and six teachers. They were: Dr. Randy Watson, Concordia, the administrator, and teachers Linda White, Burlingame High School; **Melinda Batman**, Mulvane High School; **Joan Blazek**, Maize High School; Mark DeWald, Trego Community High School, WaKeeny; Thomas McLaughlin, Concordia High School; and Debbie Kirschner, Oregon Trail Junior High School, Olathe.

Among special convention activities, an encore presentation of *Hell Hath No Fury Like . . .* from last year's convention, attracted considerable interest. Mike McElhaney, theatre professor at Southwest Missouri State University, Springfield, Mo. reprised his discussion of the production of *The Normal Heart* at the university which caused such a controversy that it attracted national attention and made the university a political pawn in the question of censorship of the arts.



Bill Kuhlke, recently retired from the **KU Theatre faculty**, addresses the **AKT Convention Banquet** following his selection to the "Kansas Theatre Hall of Fame," March 7.

Next year's convention/AKT/FEST will be held early in March again at Washburn University, Topeka, hosted jointly by the **Topeka Civic Theatre** and **Washburn University**. Details will be available beginning in the Fall edition of the **MARQUEE**.

Confirm new officers for 1992

During Convention '92, two nominees were selected by their respective divisions to serve as Chairs-Elect for the coming year. According to AKT By-Laws, they will then assume the chairmanship for 1993-95.

The nominees are **Linda Uthoff** of Opening Night Theatre Company, Manhattan, Children's Theatre Division, and **Tony Naylor**, scenographer at **Washburn University**, Topeka, University/College Theatre Division.

AKT voting regulations allow for write-in votes. Completed ballots should be returned to the Central Office by August 1, 1992.

BALLOT

Children's Theatre Division
Chair-Elect

Linda Uthoff ☐

Manhattan ☐

University/College Division
Chair-Elect

Tony Naylor ☐

Topeka ☐

Please mark your choice and return your ballot to the **AKT Central Office**
949 Parklane, #332
Wichita, KS 67218

by August 1, 1992

New Membership Category Offered

A new membership category will be available for the 1992-93 AKT season, following action by the board of directors. Designated a "Full Organizational Membership," the new addition is designed primarily for large community theatres and for college and university theatre faculties.

These organizations, who used to pay an organizational membership and then pay for a number of individual memberships for staff members, will now pay a flat \$175 annual fee, which will cover the organization and up to eight individuals designated by the group. The three complimentary student memberships available with organizational membership will continue to be offered in addition to the eight regular memberships.

The new category was developed to encourage more members to become actively involved in the association. It is felt by the board that paid-up members are more apt to attend and support AKT activities such as the annual convention, U/C Festival, etc., and any revenues lost from individual memberships will be made up by increased convention attendance, etc.

Both the Small (\$50) and Large (\$90) Organizational membership categories will continue to be offered intact. Each will provide the opportunity for one staff member to attend AKT functions as a representative of the group, and each will continue to offer three complimentary student memberships.

FUSIONS! — A Catalogue

Jed Davis' Convention Keynote Speech

Dr. Jed Davis, professor emeritus of children's theatre at the University of Kansas and a founding member of AKT, delivered the keynote address at the 1992 AKT Convention Banquet. Here is a copy of his prepared remarks.

AKT has finally come to Lawrence! That's FUSION for you.

The group that organized AKT first met here in the cold blasts of winter, 1974. Even though several other organizational meetings were held here after that, our conventions have always been somewhere else — Topeka, Wichita, Salina, Manhattan, Overland Park, Hutchinson — even once out of state, in Kansas City!

Finally, here we are, back in Lawrence. FUSION in a simple sense, to be sure.

Ric's invitation — HONORARY CHAIR — was to involve no work.

... A difference of interpretation.

When the dust finally settled, I agreed to give this speech if you folks were willing to listen to an old man's ramblings.

Ah, FUSIONS — not just FUSIONNNS — but FUSIONS! WITH AN EXCLAMATION MARK!

We used to say that you could always tell a children's theatre person because they all speak *in italics*. And I guess that was pretty true. I have also found it true of many other genres of theatre folks. We tend to speak — and BE — enthusiastic about our calling.

That sense of being part of a very small world of sympathetic, vital, involved artists — even a family — has been with me ever since I started in this work before the dawn of time.

And isn't that what theatre art is all about? The FUSION of thoughts, feelings, artistic sensibilities?

And AKT, with its FUSION of theatre people and groups engaged in this wondrous activity in all venues, from the professional groups to the community theatres to universities and colleges to high schools and junior high schools, recreation groups, churches and art centers, from senior citizens to kids learning about life through creative drama in kindergartens — all finding nurture and support within a state-wide grouping of people with like interests.

Throughout this conference, we have explored the FUSION of perceptions and skills that make up that product we know as THE PLAY or THE DRAMA or THE PRODUCTION.

The idea central to the creation probably originates with a PLAYWRIGHT, or it might start with a group's exploration of some theme or other. This idea is passed into other hands: a

DIRECTOR, DESIGNERS, MANAGEMENT and PROMOTION PEOPLE; and the idea takes on new dimensions. Then ACTORS, TECHNICIANS, CRAFTSPERSONS get added to the mix, and the idea is by now something quite different from what began modestly (?) in the mind of the original creator. Then STAGE MANAGERS get involved — and they are the ones really in control. Finally an AUDIENCE arrives, and with them all those FRONT-OF-HOUSE people — and the play is ON! What each member of that audience perceives and understands from the performance is a marvelous and chancey variation on the CREATOR'S idea; but that is what really determines the ultimate effect of all this effort.

Now, there's FUSION! for you! And from it all there is no guarantee of success. The result may turn out to be pure schlock — and best forgotten. If it turns out to be true, vital art, it will be repeated again and again.

What remains marvelous to me is that with all this FUSION!, the individuals involved don't lose their uniqueness. In fact, it is their individual, personal, one-of-a-kind visions that are most valued along the way. Little wonder that each try at this play comes out different from every other. Artistic collaboration is, in fact, a metaphor of the FUSION that brings about life itself.

I am amazed as science advances to the point where specific genes can be identified as causing human defects, abnormalities and diseases. This science reminds me that we are, all of us, the result of an intermix of unimaginably tiny elements passed on to us through generations of parents and grandparents back into the mists of time. And isn't it remarkable that out of all that FUSION we emerge one-of-a-kind? Well, I'm no scientist; so I better pursue another line.

Ah, yes. FUSIONS!

Continued on page 4

From The President-Elect

To the AKT Membership:

Well, another successful Convention has gone by; we've undergone some board changes and some division elections are set! Seems it never stops — nor should "it."

By "it" I mean AKT. As we close out our first twenty years, I feel strongly that we need to secure the next twenty for the organization and for all of us, the members. I know how much AKT has offered me for the meager work I've done for "it"; I'm certain you could do the same.

But what will be our future? That depends on what YOU want it to be. You, the membership. The AKT Board of Directors is about to undertake the process of long-range planning during this year, and that is the first step. We are asking you to tell us what you want for the future of your state theatre organization.

What is AKT? Who is AKT? What does AKT do for you? What should it do for you? What could it do for you? Those are the questions I pose to you to open the discussion. Please give careful consideration to your answers.

What is AKT? AKT was originally (according to our Constitution) formed as the state voice of ATA. ATA is no longer in existence and we have no connection to any national theatre organization. Should we? In what capacity? Moreover, if we are the "voice" of theatre in Kansas, to whom do we speak and about what?

Who is AKT? Every organization is composed of members, of course. But we are all from diverse backgrounds with very different perceptions, needs and goals. How do we take those concepts, put them in a pot, mix to a boil and come out with an effective state theatre organization that fully represents all its constituents? How do we deal with the east/west "split"? How do we represent minority theatres, forms and artists? How do we foster theatre in our communities, our schools, and professionally? How do we speak to the Legislature, to grant agencies, to supporters and patrons of the arts?

What does AKT do for you? What should it do for you? What could it do for you? I have made the comment that we seem to plan from Convention to Convention, with minor stops along the way during the year. Is that enough? Do you have needs that you think we could meet? Do you need a consultant, a research agency, a resource library, a clearinghouse of information? What can AKT do for you?

I ask you to weigh these questions carefully and respond to me, to John Gedraitis at the Central Office, or more importantly, to your Division Chairs. I am encouraging your Division Chairs to become more involved, more active in seeking you out, to be your conduit for information. Write them, call them, let them know your feelings, your thoughts, your needs.

In that vein, if you need something from the Central Office and have difficulty getting a message to John Gedraitis, go through your Division Chair. They probably have the information you need anyway, and have access to the Central Office or me with fewer problems. Use them; make them work for their titles! I know they won't mind as we discussed this at our last Board meeting.

Well, planning has begun on the next Convention, which will probably be an AACT/FEST year . . . "probably" in the sense that we need to be certain enough that community theatres are sincerely interested in performing and competing! Preliminary plans should begin to appear in the Fall *Marquee*. The various Divisions have creative plans for workshops, festivals and written materials to produce between now and AACT/FEST. That means it's going to be another busy year! But do let us know what else we can be doing.

Also, please be sure to vote for your Division chair-elects! These are the people who have been nominated to help carry on the work of the Board — the work you need done! Please don't assume it's not necessary. By your voting you determine the future direction of the Board and of AKT. Make your statement this way, if no other!

I look forward to a busy, creative, dynamic year for AKT! I hope you will join me in the quest to secure our future financially, in terms of membership, and as a true state theatre organization representing Kansas theatre.

It's time to move ahead. Come and join us (and bring a friend complete with membership in hand)!

Bill Brewer
AKT President

Contributors

Thanks to the following members who have demonstrated their support for AKT by becoming Contributing Members:

FRIENDS

Rick Tyler McPherson
Twink Lynch Topeka

CONTRIBUTORS

Charley Oldfather Lawrence
John C. Hunter Topeka
Warren Deckert Pawnee Rock
Jackie Hinton Atchison
Roberta Harkness Dodge City

Bill Kuhlke's Remarks

William Kuhlke is the newest member of the Kansas Theatre Hall of Fame, elected at the 1992 Convention in Lawrence. In the note he sent with the copy of his remarks, Kuhlke, now retired from the theatre faculty at the University of Kansas, noted:

"It sure was a great evening for me, and I certainly do appreciate the honor. Being with such a fine group of people — so active and committed and competent — makes retirement a lot less attractive than it seemed just three days ago."

In his prepared text, Kuhlke said:

There is an even deeper personal reason why this recognition has special poignancy for me, and if you don't mind, I'd like to tell you about it. It will only take a minute. It has to do with my mother.

Mother was born in a sod hut on the high plains of Decatur County west of Oberlin in 1899. She passed away one month ago today, and I am very sorry that she cannot be here to share this with me, because as the daughter of a Quaker school teacher and descendant of the New England immigrants who staked their lives on the gamble to bring Kansas into the Union as a free state, she had a deep regard for the uplifting power of education and especially for the performing arts.

During the Great Depression, when I and my brother and sister were growing up in Denver where she eventually settled, it was she

who made sure that though meat on the table might be for special occasions, art was the stuff of every day.

She took in boarders in the big old house on South Sherman street near the factory where Dad worked, and cooked their meals and did their laundry so that we children could have dancing lessons, and singing lessons and piano lessons — even French at the suggestion of a voice teacher — not because she saw such skills as a way out of poverty but simply to equip us with what she considered to be the normal attributes of civilized human beings.

She saw art not as the product of the gifted to be consumed by the wealthy, but as the means by which we all enrich our own lives and the lives of our friends and neighbors with beauty and significance. Skill in the arts was a social responsibility, as we all contributed to the daily process of making our own culture the way we made our own bread.

And she never ever lost her love for the unrestricted spaces of the Kansas plains and the dramatic skies that cover them . . . and the very special breed of people who inhabit them.

And so you see to be recognized by my friends and professional neighbors as having contributed something of significance to the theatrical culture of Mother's beloved Kansas is a very special and personal honor for me.

And I thank you for it.

William Kuhlke

Division Report: Community Theatre

As the AKT convention passes into memory, so ends my term on the AKT Board of Directors as the chairman of the Community Theatre Division. I will not bore you with a long commentary on what being the community theatre chairman has meant to me as I take that final walk down the lighted runway. But I do hope that you will indulge me just a few thoughts.

The greatest benefit that I have received from these past three years was the opportunity to meet and work with so many theatre people from around the state. Much of my accolades go to the AKT board, our executive director, John Gedraitis and specifically to AKT president, John Hunter, who worked so diligently for this organization and encouraged all of us to do the same.

I am proud of the Community Theatre Workshop Series that have been held over the past two years and wish to extend my thanks to the Southwestern Bell Foundation for providing the funding for this limited series of workshops. These workshops provided a forum for community theatre people to meet and discuss their

needs and concerns. It also gave all of us an occasion to forge closer ties between our individual theatres.

I wish to congratulate Laurie VanderPol-Hosek as she begins her two-year term as chairman of the Community Theatre Division. Laurie has been on the board this past year as chairman-elect and is well prepared to handle the responsibilities of the position.

In closing, let me once again express my appreciation for being afforded the opportunity to serve as chairman of the community theatre division. May theatre in Kansas continue to grow in number, quality and enthusiasm.

Denny B. Vick, Chairman
Community Theatre Division

SS Division Chair's Travels Include Budapest, New York

AKT's Secondary School Division Chair Philip Kinen was recently invited by the Hungarian government to teach and advise at the newly opened Hungarian National Creative Drama Academy in Budapest. He is the United States Ambassador for the International Drama Educators Association.

Kinen spent six days during the last Thanksgiving holiday reviewing scope and sequence with the Academy's director, Margdie Lesftoz, and her instructors. In addition, he taught and facilitated classes with more than 250 Hungarian students ranging in age from four to 21. During the visit, he was also guest of honor at a reception hosted by Hungarian Ambassador Peter Yardnek at the Hungarian Foreign Embassy.

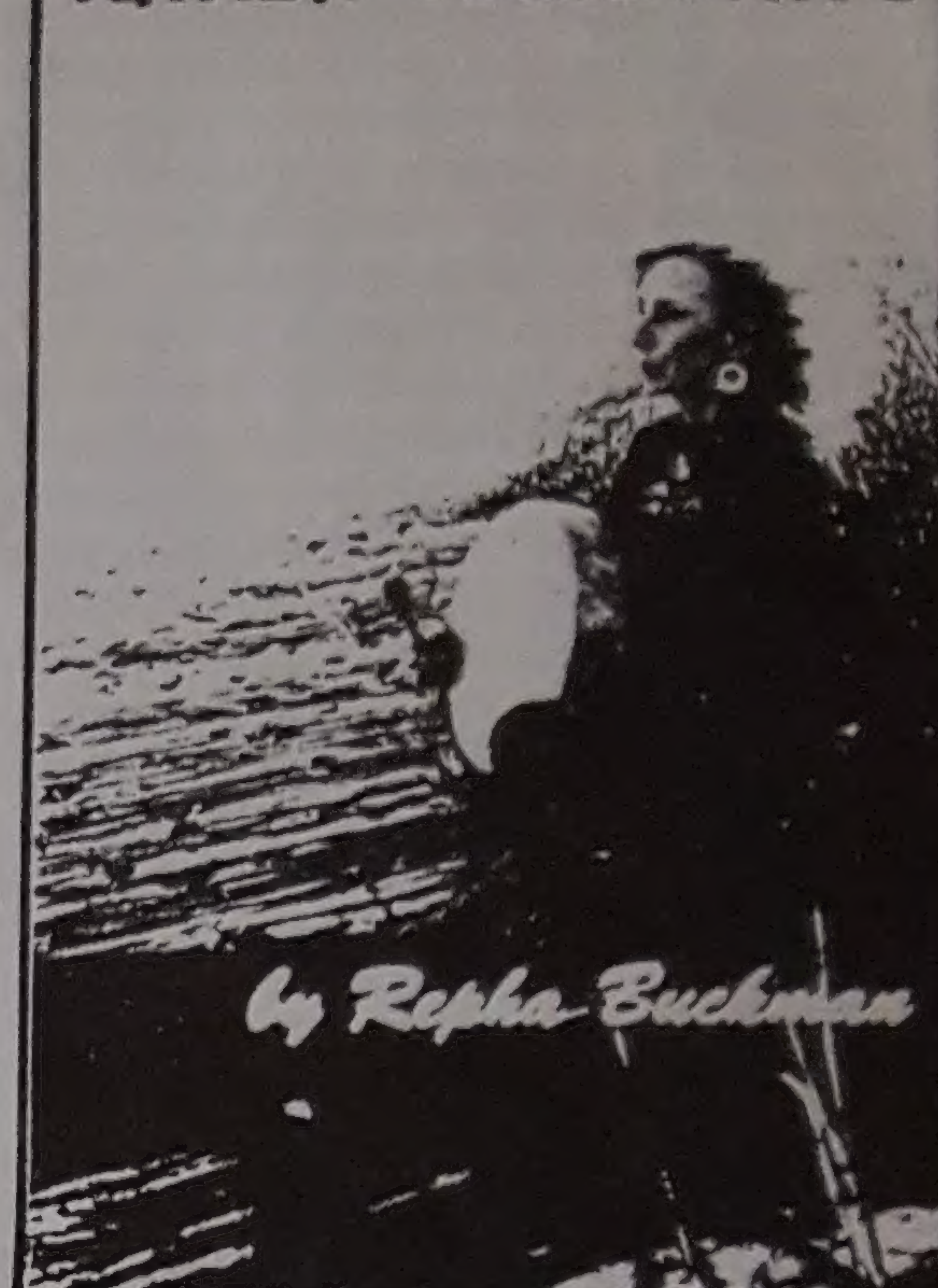
Somewhat closer to home, Kinen was also an invited guest of the Dramatist's Guild for the 10th Anniversary Celebration of the Young Playwrights' Festival in New York City. In addition to the presentation of four prize-winning plays, the three-day celebration featured dialogues with playwrights and educators dealing with promoting playwriting in the schools.

The Young Playwrights' Festival promotes playwriting amongst students who range in age from 12-to-18 years old. In its ten-year history, the Guild has received many scripts from students attending schools on the East and West Coasts. "However," Kinen said, "there is a concern that the voices from the Midwest are minimal; therefore, the Guild met with six midwestern state teachers to discover methods of promoting student playwriting in the Midwest."

Kinen was the only junior high school instructor among the six instructors to meet with playwrights Christopher Durang, Tina Howe, Marsha Norman, George C. Wolfe and Stephen Sondheim. Many ideas came out of the discussion, including selection of site-cities, visitations and workshops by New York playwrights, on-site teacher training and plans for regional festivals.

The anniversary special also involved a banquet at the Four Seasons honoring the participants.

KANZA COLLECTING

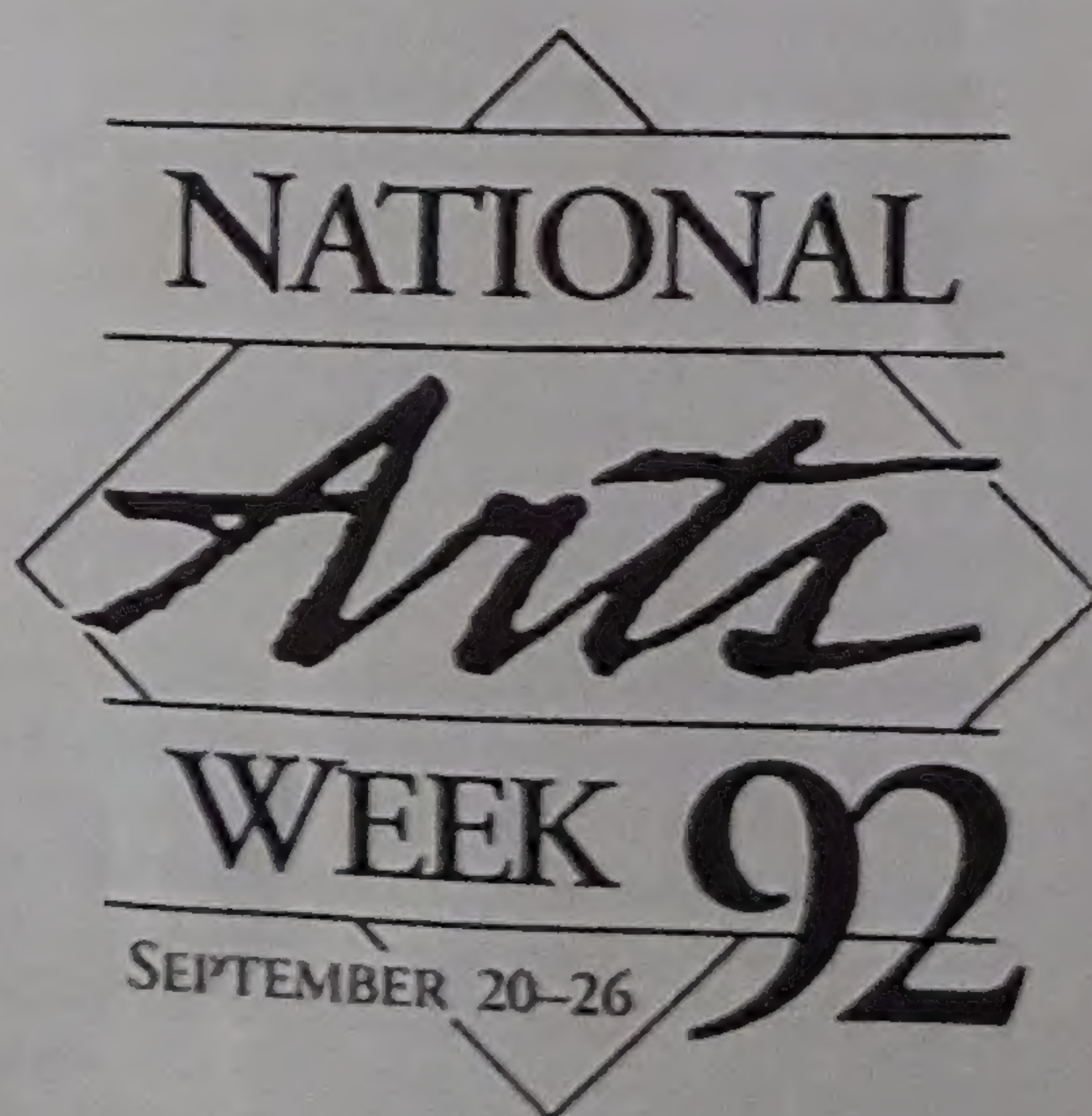


Prose, Poetry Recorded For All Grades Use

Awarded a 1991 Professional Development Grant and funded in part by the Kansas Arts Commission, *Kanza Collecting* has been recorded by former Professional Division Chair Repha Buckman for Kansas students and teachers to share the oral tradition in the classroom. The tape was recorded at Sunset Productions in Hays with Mark Meckel, producer. The music and sound effects were done by Mike Ferguson.

The collection was written for and with students as teaching examples during Repha's Artist-in-Education residencies. The collection can be used to supplement a literature program, develop a Kansas studies program, a forensics program, share Kansas oral traditions, provide writing models, introduce a Kansas writer or offer encouragement for multidisciplinary works. It includes twenty poems using different genres to stimulate student writing and one short story, "The Sons of Silence."

To acquire copies of the tape, send \$10.00 (includes postage) per cassette payable to: Tri-Crown Press, Box 175, Sterling, Kansas 67579.



Keynote Speech

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How about the FUSION that occurs between teachers of all kinds and their students? I'm glad AKT has paid a lot of attention to teachers at all levels in its programs. And having **Bill Kuhlke** here to receive AKT's highest honor tonight gives me the opportunity to say how proud I am to have been Bill's associate all these years at KU. Stories of his interactions with students are legion, of course; and everyone who studied or worked with him carried away a good hunk of Bill's knowledge, wisdom and compassion.

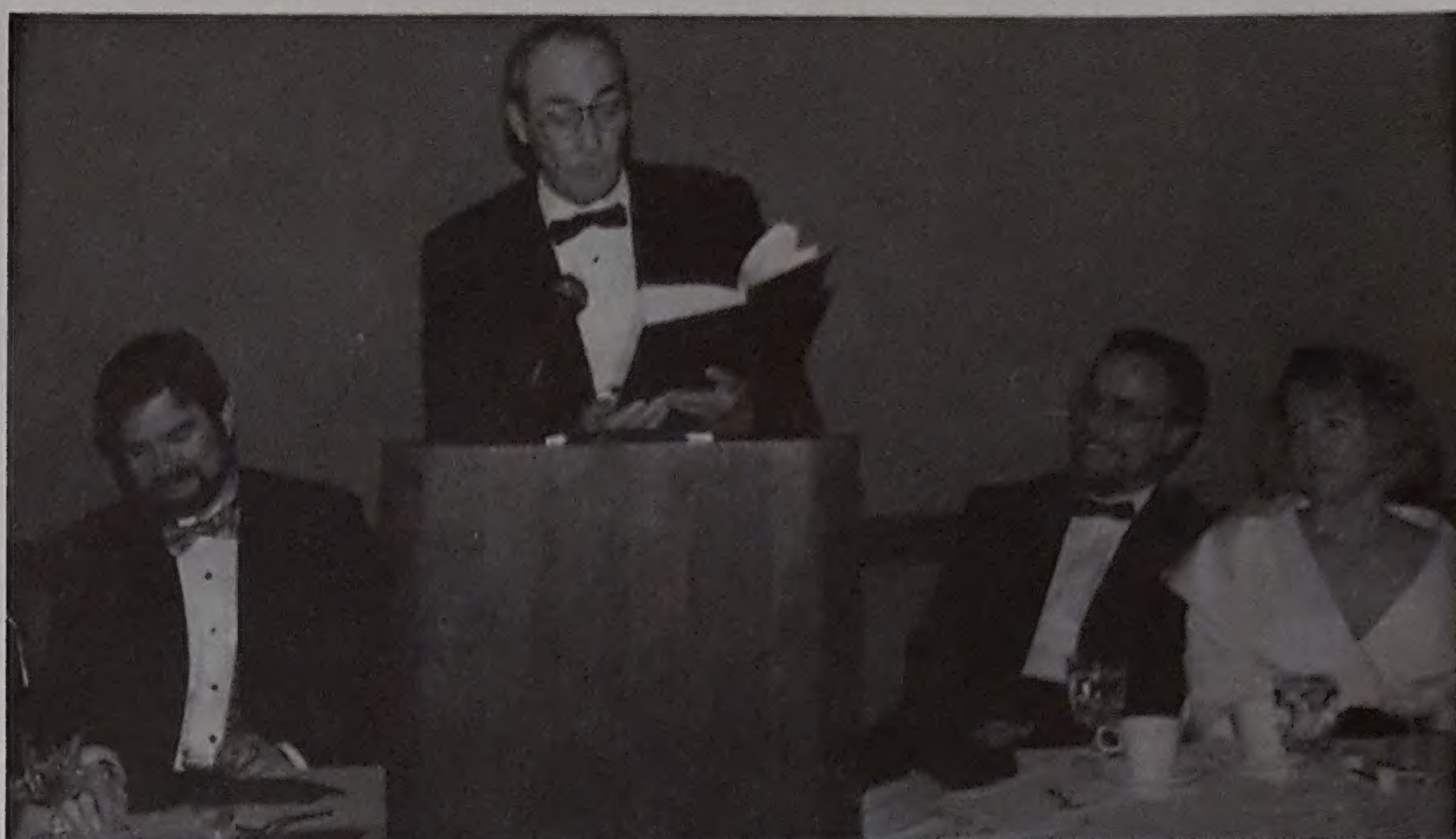
All of us can recall teachers along the torturous route to maturity and being "thoroughly educated" that really made a difference in our lives. These are ones with whom we FUSED, in a very real sense. Without them we would not be who we are.

In fact, LET'S HEAR IT FOR ALL TEACHERS!

And while we're at it, LET'S HEAR IT FOR ALL STUDENTS, for all who seek out and treasure the giving teachers!

I get so weary listening to the pundits weep over the condition of our present education system. "High school graduates can't read; they can't spell; they can't add or subtract." For heaven's sake, put some drama into the curriculum. Stop cutting from budgets the one element that might supply a measure of true relevance, a dimension of obvious concern for the humanity in each of those kids, a way to explore who they are and what they mean to the future of the world. This all seems so obvious to us — but somehow that logic gets lost in the Board rooms of the land.

Perhaps some of you are Robert Fulghum fans. His *All I Really Need to Know I Learned In Kindergarten* is a masterpiece of wry wit; but in his *Uh Oh*, I found a little something I'd like



AKT founder and professor emeritus at KU, Dr. Jed Davis demonstrates his prowess in dramatic reading during his keynote address to the AKT Convention Banquet, March 7.

to pass on in the context of teachers, students and the creative process.

In this chapter, Fulghum tells about a kindergarten teacher who was urged to have her class present a dramatization of *Cinderella* at a teacher's conference. When the class divvied up all the usual roles, one chubby child, Norman, a boy who was often the butt of jokes and jeers, was unassigned. When asked who he wanted to be, Norman announced that he would be "the pig."

"But there is no pig in *Cinderella*," replied the teacher.

"Well, there is now," said Norman.

And Norman invented all his actions. He accompanied Cinderella everywhere, responding silently with appropriate expressions and

body language at each event in her life. If you wanted to know what was important in the story, just watch Norman. And at the final moment, when the slipper fit on Cinderella's foot, the pig leaped into the air with joy and "broke his silence by barking."

"But pigs don't bark," interjected the teacher.

"This pig barks," declared Norman proudly.

And who was the hit of the show? Who got the standing ovation at curtain call? Who was the hero of the teacher's conference, the *real* Cinderella?

Norman, the barking pig, of course!

(This from Robert Fulghum, *Uh Oh* [New York: Villard Books, 1991], pp. 35-38.)

Ah yes, FUSIONS I guess the story of Norman attracts me because it is such a clear example of the FUSION of fantasy and reality in our lives. Even non-theatre people construct various roles for themselves — roles they perform at different points in their day, from family members to workers to church goers to lovers to soldiers to — whatever. Norman, the plumpish one who in his real world was usually teased, became a star in the drama world he created out of the fabric of his inner being.

We theatre people, I've always felt, lived partly in both worlds all the time. Maybe it is a mark of eternal youth (I prefer that explanation, rather than an obvious alternative!). Fantasy has a way of softening, explaining, familiarizing, making tolerable the very real world we encounter.

We who fantasize store up experiences for future use, mentally record impressions, emotions and facts to be ready when needed to enhance artistic expression. Fantasy lives intimately with reality all the time and we readily transform these experiences, let them mutate until they satisfy us.

Cynics might call us schizophrenic. But I maintain the habit is not only harmless but essential for our way of life. It is a FUSION that defines our lives.

Those of us working in so called "educational theatre" have tried in many ways to dispel the notion that "those who can, do; those who can't, teach."

Constructing bridges between the training grounds and the workplace of professional theatre, between those who pursue their careers in the lab and the classroom and those who do theirs on the commercial and not-for-profit stages of this country is a kind of FUSION greatly to be desired. I must admit we have been only partly successful with this effort.

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'Hard-to-Find Props' List Compiled

Over the years, many members have contacted the Central Office in an attempt to find props that often are generally not available in the Sears Roebuck catalogue. Finding a mummy case or a cannibal plant or a specific period costume has caused many a theatre to reconsider its choice of plays or seasons.

At one time, AKT allegedly maintained a list of such props and costumes that members would be willing to share, either free or at a nominal rental fee. Whatever became of that list is open to conjecture.

Recognizing the value of providing this service, the members of the AKT Board of Directors have checked their storerooms and come up with the following items to begin a new "hard-to-find props list." It will be maintained in the Central Office and available to all AKT members.

Charter members items on the list include:

- A "Greased Lightning" 50's jukebox and assorted props for *Grease*
- 40' chase lights, chaser box
- Assorted *Dames At Sea* women's costumes

Contact **Susan Sutton, Cloud County Community College Theatre, Concordia, 913-243-1435, ext. 238**

- Heads and footwear for *Equus*
- Wigs from *Amadeus*
- A coffin
- Numerous costumes, various periods

Contact **John Hunter, Washburn University Theatre, Topeka, 913-231-1010, ext. 1639**

- 25 authentic Tudor costumes from *Anne of a Thousand Days*
- 5 nondescript medieval chairs
- 2 nondescript Tudor chairs ("nondescript" means they'll work for many time periods)
- small baby cradle (Tudor, but could pass for Shaker)
- assorted hard-to-find costumes

Contact **Bill Brewer, Hutchinson Community College Theatre, Hutchinson, 316-665-3592**

- Surrey for *Oklahoma*
- wishing well for *Finnian's Rainbow*
- Doghouse, piano, psychiatrist's booth for *Charlie Brown*

Contact **Kristin Anshutz, Salina Central High School, Salina, 913-826-4751**

- Mummy case
- Titania/Oberon costumes for *Midsummer Night's Dream*
- Red Velvet Cape (*Camelot*?)

Contact **Laurie VanderPol-Hosek, Lawrence, 913-841-1680**

- Audrey II puppets for *Little Shop of Horrors*
- 1940's wheelchair (*Man Who Came To Dinner*?)
- Ass' head for *Midsummer Night's Dream*

Contact **Rick Tyler, McPherson College Theatre, McPherson, 316-241-0731**

If you have props or costumes which could be added, please drop a note to the AKT Central Office, 949 Parklane, #332, Wichita, KS 67218, with descriptions, sizes, play titles, loan arrangements, etc. The list will be updated periodically and made available to all AKT members.

Keynote Speech

To be sure, we can all cite those of our students, even some present here, who have made the transition into the profession. There are even those theatre professors, like Dr. Kuhlke, who have feet in both worlds — and that's quite a stretch.

And Kansas has always had a strong commitment to the American College Theatre Festival which has introduced many students to possible transitions into the profession. At one time, there were plans to form a professional touring company with the winners of the Irene Ryan competition, and I believe it may have materialized for a short time.

John Houseman formed The Acting Company from students at the Julliard School Actor Training Program, and it is presently touring with Zelda Fichandler at its head.

I recently read of yet another effort along this line. It is sponsored by ITI — the International Theatre Institute — and will provide university students with a chance to

take part in international festivals and training workshops, scheduled to take place at ITI World Congresses. The program is called the "ITI/ University Partners Program," and will involve the Association for Theatre in Higher Education.

We have seen in recent years an increase in the number of internships whereby advanced students take a turn at being a member of a resident theatre company.

Well, these are all good, promising attempts to FUSE the distance between being a theatre student and being a paid theatre professional, earning a livable wage doing what one has been trained to do and what one wants to do.

But there are miles to go before we sleep!

We used to point to the system used in Eastern Europe as a model we could observe with a certain amount of envy. The Theatre Academies in the USSR, Poland, Yugoslavia and elsewhere turned out a small crop of actors, directors, regisseurs, designers each year, and placed them with one of their national companies where they fulfilled their state-determined destiny for the rest of their lives. I am not at all sure what has or will happen to that system now and in the years ahead.

I suspect, in any case, we need to keep plugging away at setting up systems that will work here in the U.S., systems suited to our particular forms of professional theatre, to our economic structures, and to our educational programs. I wish I had a ready answer to this gigantic problem, but I feel strongly we must do a better job of FUSING our training with our career opportunities.

AKT, of course, will be part of that effort. You have seen here at this conference one more step in an on-going program of bringing producers into contact with those who book performances. AKT has done this for many years. It is a valuable service, and I am glad to see it continuing. Ric has managed to get M-AAT to support the attendance of the presenters

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of our region at this festival; and that is to be commended.

I have already mentioned briefly one last FUSION I want to highlight. It is the FUSION of the ages through which we all pass, and the need we have at each of those ages for art experiences that inform, enlighten and give us pleasure. Surely this need is an identifiable mark of our very humanity. We, all of us, address that fundamental need in our work.

Consider the infant who discovers a dramatic structure that has framed countless dramas in the simple game of peek-a-boo, experiences fear, even anxiety at the momentary absence of a loved and needed figure and that figure's sudden reappearance, amid delighted squeals and gurgles.

At the other end of the age scale are the seniors tackling an art form they may have had no previous experience with, yet giving it their all in spite of failing line memories and creaky steps. A special repertoire is appearing for these folks, and special expectations govern their reception.

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Incoming AKT president Bill Brewer, left, presents an appreciation plaque to outgoing president John Hunter, during the send-off buffet which closed Convention '92, March 8.

'Theatre In Our Schools Month' Report

With a change in state chairpeople, this was a rebuilding year. Focus was placed on involving more people from a wider range of theatre disciplines in the celebrations. While the greatest number of activities involved productions, many other activities were developed.

Some of the celebrations include:

- In Wichita, four workshops for students were held (100 students).
- **St. Mary's College** toured during spring break taking a production of *Goldilocks* to 6000 students.
- Shawnee Mission High School was the site of numerous celebrations. They include a "Show Shirt Wednesday," guest speakers, an outreach to elementary schools, bringing in Missouri Rep., and participation in an original one-act festival. Approximately 1000 people participated in some way.
- Olathe North presented two productions involving 105 students and an audience of about 3000.
- Frontier Trail Junior High in Olathe hosted two workshops for junior high students in March. One involved a local professional company on improvisation, and a second on auditioning for high schools plays. 50 to 60 students participated.
- Also in Olathe, Pioneer Trail Junior High invited Theatre Works, USA to perform, presented a production as part of AKT convention, held a reception for administrators and teachers featuring self-written monologues, and other activities. Classrooms, bulletin boards, lobbies, and lunchrooms across the state were decorated.
- **KU-Theatre for Young People** included a page on TIOSM in their *Velveteen Rabbit* study guide that was distributed to Lawrence area 1st, 2nd, and 3rd grade classrooms.

While the state convention for the Association of Kansas Theatre (AKT) was not directly a TIOSM event, this year the focus was on theatre for young people. Buttons, posters, and idea sheets were distributed to participants.

About 100 mailings were sent state wide. These included idea sheets, logo and bookmark sheets, and general information.

Articles appeared in the Fall 1991 and Winter 1992 *Marquee*. The logo was also reprinted in the March issue of *Heartbeat*, the newsletter for the Kansas Arts Commission.

On a state wide level, \$200 was contributed to cover the purchase of buttons, posters, paper, and postage. Use of a copier was donated. Locally, funding was covered from individual budgets.

Trish McIntire
State TIOSM Chair

Convention '93 Committee Named

The 1993 AKT Convention and AACT/FEST will be held at **Washburn University**, Topeka, tentatively early in March. Convention committee chairs are now being selected. Any AKT member with a suggestion for convention activities, or who would like to serve on one of the committees should contact one of the members listed below.

- **Jackie Hinton**, Theatre Atchison, Convention Co-Chair
- **Ric Averill**, Seem-To-Be Players, Lawrence, Convention Co-Chair
- **John Hunter**, Washburn University, Topeka, Site Host
- **Laurie VanderPol-Hosek**, Lawrence Community Theatre, AKT Community Theatre Division Chair
- **Tony Naylor**, Washburn University, Topeka, Technical Coordinator
- **Bill Brewer**, Hutchinson Community College, AKT president, ex-officio
- **John Gedraitis**, AKT Central Office, Wichita, ex-officio

Still needed are an AACT/FEST Chair and a **Topeka Civic Theatre** Host Chair.



Carole Sullivan, director of the **Kennedy Center Theatre for Young People**, provided a fresh insight to children's theatre in conjunction with the AKT Convention Secondary Schools Banquet and Awards Presentation, March 6.

AATE/ATD Conference Slated

The American Alliance for Theatre & Education (AATE), in cooperation with the Association for Theatre & Disability (ATD), will present its annual conference, "Theatre: The Art of Inclusion," in Seattle August 6-9.

Groups performing include the Honolulu Theatre for Youth, the History Theatre of Ideas, Seattle Public Theatre, and Wings Youth Theatre. There will also be a performance of *I Remain . . . J. Austen* by Virginia Glasgow Koste, a storytelling concert featuring Don Doyle, and a session documenting the collaborative play in progress, *The Yellow Boat* (produced by Childsplay and Metro Theatre Company).

The conference will be held at the Sheraton Seattle Hotel, Seattle, Washington. For further information, contact: AATE, Arizona State University, Tempe, AZ 85287-3411, (602) 965-6064.

A special pre-conference event, "Innovations in Directing: A Retreat for Advanced Directors," will be offered from August 3-5 in Tacoma. Peter Brosius of the Improvisational Theatre Project at the Mark Taper Forum, and John Dillon of the Milwaukee Repertory Theater will lead the sessions. Contact Pat Zimmer, Eastern Michigan University, Ypsilanti, MI 48197, (313) 487-0031 for details on this pre-conference.

Marquee

Marquee is published as a membership service of the Association of Kansas Theatre, Inc. Members are encouraged to submit information and articles about their work, special interests, honors/awards, or issues of concern to the general membership.

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John A. Gedraitis
Executive Director/Editor

Keynote Speech

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Mostly we've been concerned with that great span of years in between the extremes at this meeting but I don't need to point out that there are job and career opportunities in the making across the age spectrum. And of course AKT and other associations are busy developing curricular and other connections from one step to the next, formulating an integrated system to accomplish the upward climb in natural steps.

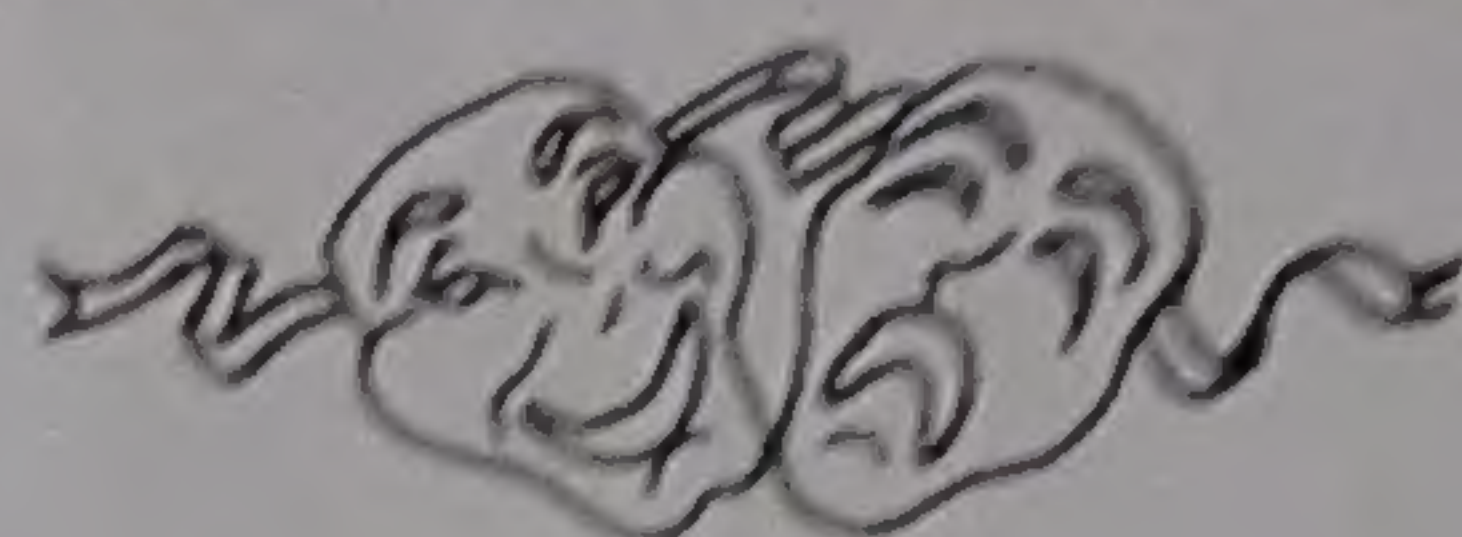
Well, I am becoming increasingly conscious of the FUSION of the ages as I approach the upper end. Where has the time gone?

Everyone asks that, of course, but consciousness of its swift passage seems to increase up here. "One season following another" says the *Fiddler on the Roof*, and he knew whereof he spoke.

Nevertheless I shall stay involved, as I trust you will, too.

There's a lot of FUSING to be done, and we are just the ones to do it.

Jed H. Davis



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